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1991-92 Season

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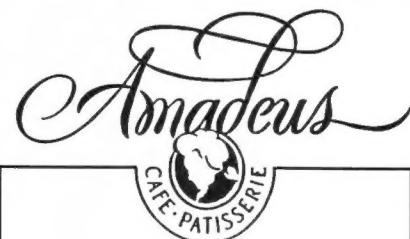
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**Dawn Upshaw, soprano
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Experience the vocal allure that has catapulted recent Grammy Award winner Dawn Upshaw ("The Girl With Orange Lips," 1992) to the forefront of the international music world. Program includes songs of Haydn; Goethe Lieder by Wolf, Schubert, and Schumann; Mussorgsky's Songs from *The Nursery*; and Ives' *The Children's Hour*. Mr. Goode will perform three piano works of Mozart and Debussy's *Four Preludes*.

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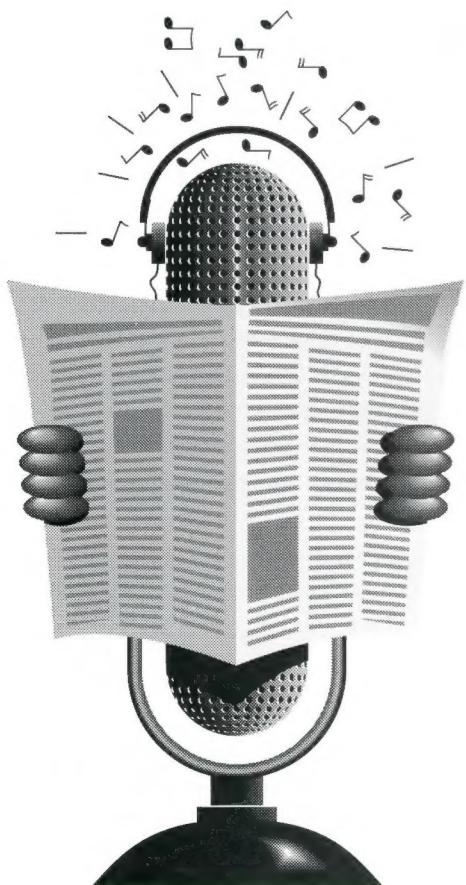
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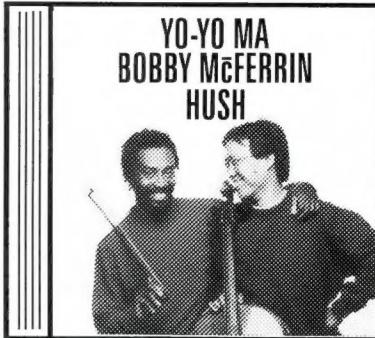
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The

B A R B E R of SEVILLE

A comic opera in two acts

Music by Gioacchino Rossini

Libretto by Cesare Sterbini

First performed at the Teatro Argentina, Rome, on February 20, 1816.

Presented by the School of Music Opera Theatre, Mendelssohn Theatre, March 26-29, 1992

In celebration of the 200th anniversary of Rossini's birth.

Music Director and Conductor

Gustav Meier

Director

Hans Nieuwenhuis

Production Designer

Astrid Janson

Costume Designer

Ann Kessler

Stage Manager

Alexander Farino

Assistant Conductor

*Cindy Egolf-Sham Rao**

Chorus Master

David Tang

Assistant Production Designer

Marta Gladysz

Vocal Coaches

Laura Ward, Mutsumi Moteki, Debra Davis,

Mark Salter, Timothy Jones

Accompanists

Laura Ward, Mutsumi Moteki,

Debra Davis, Mark Salter

*Ms. Egolf-Sham Rao conducts the Sunday matinee performance as partial fulfillment of the degree of Doctorate of Musical Arts.

Committee: Jerry Blackstone, Gustav Meier, Theodore Morrison (chair), Robert Reynolds, Martha Sheil, Jonathan Trobe

The Cast

Rosina
Berta
Figaro
Count
Bartolo
Basilio
Fiorello/Officer

Floormanager
Ambrogio
Notary

Chorus: Kevin Camelet, Bill Gordon, Vaughn Lamar, Matt Laura, Paul Mow, Jeff Prenevost, Jack Pott, Tim Schoenherr, Thom Snider, Mike Smith, Mike Thompson, Mark Wickens

Thursday/Saturday
Carrie Tenoglia
Michelle Pearlman
Garry Gable
Robert Bracey
Tom Scurto
Mark Kaczmarczyk
Jack Pott (*Thurs.*)
Bill Gordon (*Sat.*)
Donald McManus
Brian Schweitzer
John Alexander

Friday/Sunday
Christina Clark
Angela Zerban
Jean-Ronald LaFond
Mark Beudert
Michael Shearon
Mark Kaczmarczyk
Michael Thompson
Donald McManus
Brian Schweitzer
John Alexander

The School of Music acknowledges the generosity of McKinley Associates, Inc.,
whose support has helped make this production possible.

From the Director

Pierre Augustin Caron de Beaumarchais (1732-1799), a French writer, wrote an opera libretto and offered it to the management of the Théâtre de la Foire, the predecessor of the Opéra Comique in Paris. The libretto was rejected because the first baritone of this Paris opera company had been a barber and refused to play such a character on stage. So Beaumarchais changed his opera libretto into a play, a very successful play. Since the first performance in 1775, this play has been part of the standard repertoire of the Comédie Française, the most important theatre company in France.

The play was transformed into an opera by the famous Giovanni Paisiello, court composer of Empress Katharina II (the Great) of Russia. The opera premiered in 1782 in St. Petersburg. Successful performances followed in Vienna, Paris, London, Berlin, and many other European cities. Even Mozart was influenced by this piece. He wrote a special aria for Rosina to be inserted in the opera (KV 580), and of course was responsible for the sequel to *The Barber of Seville: The Marriage of Figaro*. The Paisiello *Barber* was one of the few 18th century operas that was still played in the beginning of the 19th century.

But Paisiello's success did not last: the young Italian composer Gioacchino Rossini was asked to write a new opera for the 1816 Carnaval in Rome. (He was 24 years old, younger than many of the singers you will hear tonight.) There was no time for a new libretto, so Rossini chose *The Barber of Seville* in an adaptation by Cesare Sterbini. The opening night was a disaster, but the second performance proved that Rossini had written a masterpiece. Since that time, millions of people have seen and enjoyed it.

What is the opera about? Is it still a political piece (as was Beaumarchais' play)? I do not think so. Rossini's *Barber* is about young people in love and an older man who is fooled by them. The result is a wonderful situation comedy.

Today, one still can find barbers in Italy like Figaro, the clever go-between. But they are not offering their services for free. Rossini's *Barber* will be even better understood by anybody who has ever been in Italy, a land full of chaos, but also full of romantic young men and women. The Italians have told stories like *The Barber of Seville* in many ways; the Commedia del'Arte and the movies of the fifties are only a few examples.

— Hans Nieuwenhuis

Synopsis

Count Almaviva is in love with Dr. Bartolo's ward, the wealthy young Rosina, but he discovers that the elderly doctor plans to marry Rosina herself. With the help of the barber Figaro, Almaviva hides his noble rank and introduces himself to Rosina as Lindoro to test her love. Bartolo, aware that he has a rival, instructs Basilio to arrange the marriage immediately. Impatient to see his love, Almaviva disguises himself as a drunken soldier and claims he is to lodge in Bartolo's house. Bartolo is outraged, and has Almaviva arrested. Almaviva reveals his identity to an officer, who immediately releases him.

— *Intermission* —

In the second act, Almaviva again sneaks into Bartolo's house, this time disguised as a music teacher. While Bartolo sleeps, Rosina and Almaviva pretend to have a music lesson. Figaro steals a balcony key from Bartolo. That night, when Almaviva arrives through the balcony window, he reveals his true identity to Rosina. Basilio enters with a notary for the marriage of Bartolo and Rosina, but Figaro persuades him to marry the young woman to Almaviva instead. When Bartolo arrives with the police, the ceremony has already been completed. He is furious until he learns that he can keep Rosina's dowry.

University Philharmonia Orchestra

Gustav Meier,
Director of Orchestras
Donald Schleicher,
Associate Director of Orchestras

Violin: Catherine Chang,
Katie Crouch, Nicola Gruen,
Richard Loheyde, Alfonso Lopez**,
Yuri Obata, Laurie Schopp,
Andrew Wu*, Robert Yang

Viola: Eileen Beckett,
Amy Mapes*, Jerome Wilczynski

Violoncello: Stefan Arnanson,
Aria DiSalvio, David Peshlakai*

Double Bass: Shu-Ju Ko,
Maricarmen Rivera*

Flute/Piccolo: Kimberly Savoy,
Jin Ta

Oboe/English Horn:
Kristi McGarity, Judi Scramlin

Clarinet: Michael Payne,
Robert Tuttle

Bassoon: Winston Collier,
Lamar Curtis

Horn: Erin Bueno de Mesquito,
Haley Hoops

Trumpet: Robert Rohlfing,
David Roof

Timpani: Donald Peterson

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Donald Peterson

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David Aderente

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Michael Austin

Librarian: Michael Koltz

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James McLeod, George Stoffan

**Concertmaster
*Principal

About the Performers

Mark Beudert (*Count*) Vocal Performance — doctoral student — New York City, NY

Robert Bracey (*Count*) Vocal Performance — doctoral student — Ann Arbor, MI

Christina Clark (*Rosina*) Vocal Performance — master's student — Toledo, OH

Garry Gable (*Figaro*) Vocal Performance — doctoral student — Blemheim, Ontario

Bill Gordon (*Fiorello/Officer*) Vocal Performance/Music Education — junior — Chicago, IL

Mark Kaczmarczyk (*Basilio*) Vocal Performance/Conducting — master's student — Detroit, MI

Jean-Ronald LaFond (*Figaro*) Voice Performance — doctoral student — Port-au-Prince, Haiti

Michelle Pearlman (*Berta*) Vocal Performance — senior — Southfield, MI

Jack Pott (*Fiorello/Officer*) Vocal Performance/Choral Education — junior — Grand Rapids, MI

Tom Scurto (*Bartolo*) Vocal Performance — master's student — Ann Arbor, MI

Michael Shearon (*Bartolo*) Vocal Performance — doctoral student — Terre Haute, IN

Carrie Tenoglia (*Rosina*) Vocal Performance — master's student — Athens, OH

Mike Thompson (*Fiorello/Officer*) Vocal Performance — graduate student — Athens, OH

Angela Zerban (*Berta*) Vocal Performance — master's student — Traverse City, MI

About the Artists

Gioacchino Rossini (1792-1868) Known as the greatest Italian composer of his time, Rossini set new standards in the operatic field. His early works are known for their inherent charm, while his later works have a reputation for sophistication and maturity; all Rossini's creations combine many elements, including his love of sound and appreciation of rhythm. Rossini achieved international acclaim during his lifetime, with a body of work that included *Semiramide*, *L'Italiana in Algeri*, *La Cenerentola*, and *Guillaume Tell*. Premiering nine days before his twenty-fourth birthday, *The Barber of Seville* is known as Rossini's most popular comic opera, though it took him less than two weeks to complete. With thirty-four compositions under his belt by the age of thirty-one, Rossini's life was a roller-coaster of successes and lulls for almost eighty years. He retired at the age of thirty-four, and lived a life of relaxation and culinary opulence. He briefly began composing again in the late 1850s. Thousands mourned his death on November 13, 1868. As part of the celebration of the 200th anniversary of his birth, many arts companies around the world are presenting a wide range of his works, including lesser known but equally exciting operas as *Tancredi*, *Il turco in Italia*, *La donna del lago*, and *Il viaggio a Reims*.

UNIVERSITY OF MICHIGAN FRIENDS OF Opera

This year marks the eighteenth anniversary of the University of Michigan Friends of Opera, a group dedicated to providing support and encouragement to the opera program at the University of Michigan School of Music. The organization's primary function is to finance annual scholarships for voice majors at Michigan. This year, soprano Jennifer Fitch and tenor Mark Beudert are recipients of \$1,500 and \$2,500 scholarships, respectively.

Since its founding, Friends of Opera has sponsored numerous events, including an annual opera trip and special receptions for opera cast members and friends. The group also provides refreshments during the final week of opera rehearsals and performances for opera cast members. An annual scholarship winner's recital is held at Kettystown Concert House each fall.

New members are always welcomed. Annual membership (tax deductible) entitles Friends to preferential seating, advanced notice about dates and productions, admission to rehearsals, bus trips to opera performances, and invitations to special receptions.

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About the Artists, cont.

Astrid Janson (Production Designer)

- *Rusalka*, Opera Company of Philadelphia
- *The Wizard of Oz*, Elgin Theatre, Toronto
- *Tales of Hoffman*, Canadian Opera Company, Toronto

Ann Kessler (Costume Designer)

- Third-year MFA student in Costume Design, Department of Theatre and Drama
- Costume designer, *Albert Herring*, *Into the Woods*, *Trailblazers and Troubadours*, *In a Northern Landscape*, School of Music
- Costume designer, *Ashes*, University of California-Irvine
- Cleveland Ballet, Ballet Michigan

Gustav Meier (Conductor)

- Professor of Conducting, Director of University Orchestras
- Conducted at the New York City Opera, the Santa Fe Opera, San Francisco Opera, Minnesota Opera, Toledo Opera, Michigan Opera Theatre, and Syracuse Opera
- Music director of the Greater Bridgeport Symphony (Connecticut) and the Lansing Symphony
- Faculty member, Tanglewood (Boston Symphony summer home)
- Distinguished Faculty Achievement Award, University of Michigan
- Recent engagements with the Rhode Island Philharmonic, Wichita Symphony, National Symphony (Mexico City)

Hans Nieuwenhuis (Director)

- Artistic Director, The Netherlands International Opera Center
- *Satyagraha* (American premiere), Brooklyn Academy of Music
- *Carmen*, San Francisco Opera's Merola Program
- Productions for the Canadian Opera Company, L'Opera de Nice, Long Beach Opera, L'Opera de Montreal, the Holland Festival, and the Netherlands Opera

Cindy Egolf-Sham Rao (Assistant Conductor)

- Doctoral student in Orchestral Conducting, School of Music
- Conductor, University of Michigan Campus Orchestra
- Assistant conductor, University Musical Society Festival Chorus
- Conductor, Walla Walla Symphony, Washington

Acknowledgements

Thanks to Rage of the Age, Art Deco Design, Bill Reid for loan of motor scooter, Maggie St. Clair and the U of M Marching Band for loan of instruments, and Sara Billmann for the accordian

The School of Music Opera Theatre is composed of graduate and undergraduate students. Scenery, costumes, props, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

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Office Assistant: Cathrin Wiegandt

PRODUCTION CREWS

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Assistant Stage Managers: Elena Goodhall*, Cathrin Wiegandt*
Assts. to the Production Designer: Francesca Callon, Matthew Zacharias
Assistant to the Costume Designer: Caroline Seltzer
Costumes: Matti Allison, Kim Aubert*, Ruth Dostie, Steve Goebel*, Jason Hackner*, Johanna Juby, Christine Jung (draper), Kelly Krauskoff, Carol Lehman, Stephanie Milton, Karyl Newman, Jennifer Nuvemann, Johanna Thum, Michelle Sturdevant, Katy Wagner*, Deb Yegerlehner
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Props: Mary Chang, Kate Linebaugh, Laura McLaughlin, Holly McNulty, Patricia Moore, Judy Rogers and students of T251 and 351
Sets: Dave Vandervliet, Kyle Hancock, Steven O'Berski, Kristina Barrera, Nancy VanderVelde

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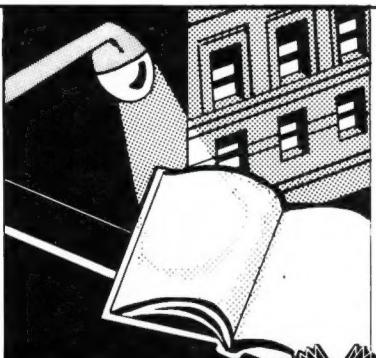


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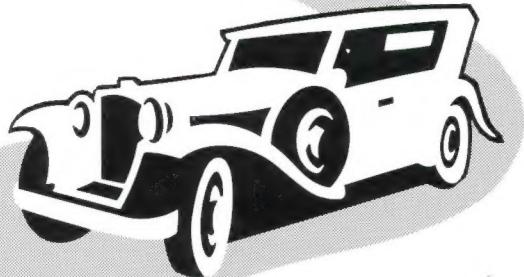
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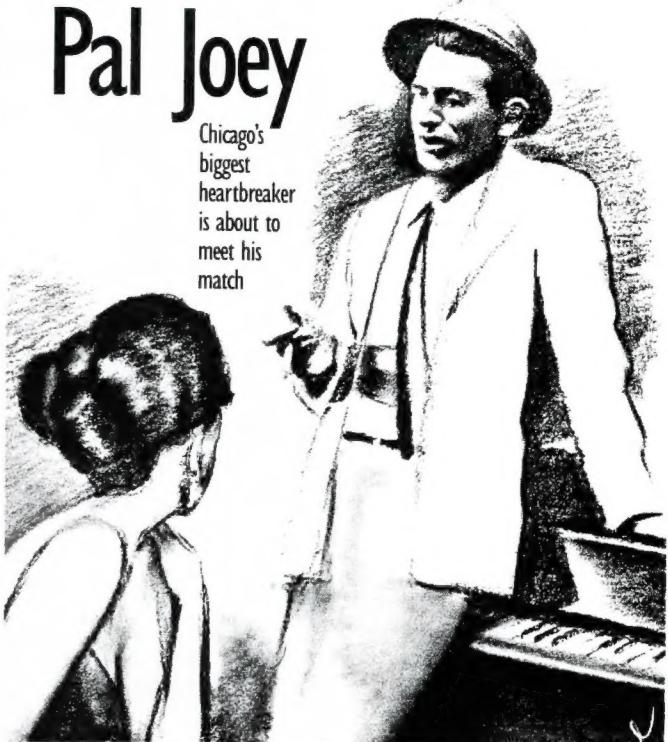


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Dave DiMartino

Senior West Coast writer, *Entertainment Weekly*.
Former Los Angeles Bureau chief, *Billboard*.
Record reviewer for *Spin* and *Musician*.



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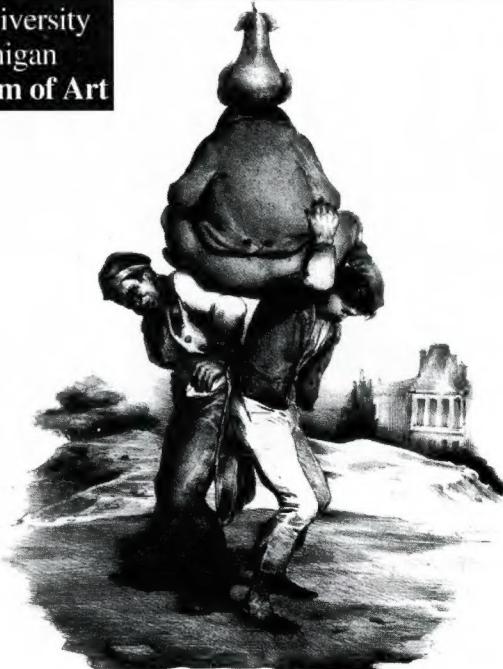
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